

Pádisháhnámah (I, p. 65),	13th (a Sunday), Do.
Kháfí Khán,	5th Rabí' I. 11th, Do.
Maásir ul Umará,	7th, Do.

According to Prinsep's Useful Tables, the year 963 A. H. commenced on Saturday, 16th November, 1553. The 7th Rabí' I, 963, would therefore correspond to the 66th day from the 16th November 1555, *i. e.* to the 20th January, 1556, which would be a Monday. We have to bear in mind that Monday, the 7th Rabí' I, commenced at 6 o'clock Sunday evening, 19th January, 1556. The 13th Rabí' I, the date of H.'s death, according to the *Pádisháhnámah*, is certainly a Sunday, and this may be looked upon as the correct day, especially as the author of the *Pádisháhnámah* has taken so much trouble to settle the chronology of the reigns of the Timurides up to Sháhjahán. A perusal of the beginning chapters of that work is strongly recommended to historians.

Khafí Khán's *kabútar-khánah* is either a blunder of the editors or the author has confounded Humáyún's death with that of 'Umar Shaikh Mírzá, Bábar's father, who died on the 4th Ramazán, 899, at Akhsíkat in Fargánah, from a fall from the pigeon house, on which he stood flying pigeons.

Legends and Ballads connected with persons deified or held in great veneration in Bhágalpúr and the neighbouring districts (being extracts from Diaries).—By BABU RASHBIHA'RI BOSE, BANKA, BHA'GALPU'R.

I.—The Legend of Dubé Bhairan.

Nowhere, as far as I know, does demon worship prevail in Bengal. But in this district, every village has its own demon who is propitiated by offerings made at the foot of a tree where he is supposed to reside. *Belief* in demons or ghosts is almost as prevalent in Bengal as it is in this district; but if annoyances are caused by them, the gods are invoked or exorcisms are practised in

the former to expel them from the haunted house, while in the latter they are propitiated by presents and their blessings asked in case of difficulty or danger. Demon worship is not prevalent in all Bihár, and its presence in the few districts in which it exists, is probably owing to the close vicinity of the Kols.

The most powerful of these demons is believed to be *Dube Bhairan* who is extensively worshipped in this district. In various places throughout this Sub-Division, may be seen the altar of Dube Bhairan, where not only offerings are made to him in case of disease, or on the occasion of the birth of a son supposed to be obtained through his favour, but all people bitten by snakes are conveyed to his altar for the purpose of cure, which is effected by simply pouring water over the patient. He seems to have played an important part in the history of this province. Indeed it is Dube Bhairan who is supposed to have brought about a change in the dynasty by exterminating the race of Khetaurís which formerly ruled Bihár, and transferring the sovereignty to the solar race of the Kendawár family of which the Rájah of Kharakpúr was a representative.

The following legend is every where related regarding this demon.

Dube Bhairan was an astrologer invited to the court of the Khetaurí Rájah, named Birmá, to foretell future events,—an art which was greatly patronised by the Indian Rájahs at the time of Hindu decadence. After consulting the stars, he had built his dwelling on an auspicious spot near Birmá's palace at Dadrí in Munger (Monghyr), but the superstitious Rájah being anxious to appropriate to himself the benefits that were inseparable from the lot of the man who owned the place, asked Bhairan to give it up to him, but in vain. However, taking advantage of his absence from home, the latter pulled down one of his cottages, and built a wall at the place so as to enclose the ground within the limits of his palace. When Bhairan returned, his mother wept and pointed out the mischief that had been done. At this, he flew into a terrible rage, and snatching a knife, plunged it into his own abdomen, and threw the flowing blood over the Rájah's palace, which instantly blazed with fire and was reduced to ashes. Bhairan had a virgin cow from which he drew some milk for drink a little

before his death. The milk issuing from the wound ran in one stream while the blood flowed in another, creating two rivers in their course. The white and red waters of these rivers are still pointed out in proof of the miracle. The four wooden legs of the cot on which he breathed his last, shot forth branches and have grown into large trees that may still be seen at the place.

The Rájah fled from the palace, but the ghost of Bhairan followed him wherever he went. Finding no place safe from the vengeance of the offended demon, Birmá fled at last to Deoghar to seek for shelter in the great temple of Baijnáth. But the demon appeared before the deity himself at his abode in Mount Kailás, to demand the surrender of the Rájah. So potent was the wrath of the Bráhmaṇ demon, that the mount began to shake over the famous trident, on which the deity has fixed it, in order to make it more secure against earthquakes and other accidents to which this globe is subject. His wife, Parbatí, became alarmed, but the deity told her to appease the demon by treating him as her brother. She accordingly approached like a hospitable and good Hindu lady with a *lotá* of water in hand, and invited the demon to come and wash his feet, saying "Welcome hither, Baijnáth junior." At this the demon became appeased, when the god assured him that he had not succoured Birmá in his temple, and that Bhairan was welcome to deal with his victim in the way he pleased. At the same time the omnipresent deity told Birmá at Deoghar to go and seek for shelter in the Mundar, the place of Modhusudun. The unfortunate Rájah accordingly went to the Mundar, and thence wandered over various sacred places till he was killed at the top of Tirpahár,—crushed under the weight of a huge stone hurled at him by the ghost of Bhairan's servant Rájú Khawás.

The ghost of Dube Bhairan pursued the remaining Rájahs of the Khetaurí race and all that bore his name with unrelenting hatred, till not a soul of this large but ill-fated family was left upon earth. There were fifty-two independent Khetaurí Rájahs holding sway in different parts of Bihár, just before the Muhammadan conquest of the country, but at the present time there are only four Rájahs, such as those of Bárkop, Maháganoyá, and Manihári in sub-division Goddá, and Hanruá in sub-division Dumká,

who claim to be descended from that race, but even these are not recognized as coming from the genuine stock.

In accordance with the above legend, Bhairan is considered as only second to the great Baijnáth at Deoghar. His servant Rájú Khawás, who is said to have committed suicide on the death-bed of his master, is equally worshipped with him. The animal sacrifices which Bhairan, as a Bráhmaṇ, would not accept, are offered to his servant, while rice and sweetmeats are the share of the master.

At Dadrí, where the officiating priest invokes the demon, the latter is supposed to take possession of him, and he speaks like one inspired. The power of nominating this priest rests in the family of Teknaráin Sing, the present zamíndár of Ch'hat'hár. The reason is, his ancestor and Dube Bhairan emigrated to these parts from the same locality in the Upper Provinces, and according to the good old custom which prevailed in the mother-country, the former, though a Rájput, performed the funeral obsequies of the latter who was a Bráhmaṇ. In consequence of this, the ghost used to take possession of him, and, as usual with evil spirits, to commit many depredations at his house. He thought it therefore more convenient to transfer the unenvied privilege to a Bráhmaṇ.

II.—The Ballad of Lurik.

There is a Gwálá, or milkman, deified in the district of Bhágalpúr. He is particularly worshipped by the people of his caste, but generally occupies a high place in the veneration of all the lower classes in the district. They make him offerings of rice and milk for the recovery of cattle they may happen to lose. There is a temple dedicated to him at Hardi in the Madhepúra sub-division, where he is believed to have reigned for twelve years. He is the subject of a long ballad which is sung throughout the length and breadth of Bihár. The ballad is important as throwing some light on the belief, manners, and customs of the age to which it relates, and as shewing the large number of small independent principalities into which the country was divided at the time,—a circumstance which made it an easy prey to the Muhammadan invaders. These little kingdoms or principalities appear to have

been governed by sovereigns of the lowest castes, such as Dosád, Gwálás, goldsmiths, palki bearers, &c. Whether they are the ancestors of the present rájahs and zamíndárs, most of whom are generally suspected to have surreptitiously assumed the title of Rájpúts, it is difficult to say.

The ballad is very long. How so many manage to commit it to memory is not a little marvellous. I will abbreviate it as much as possible without omitting peculiarities of manners and customs of the period which it records.

Lurik who belonged to the Gwálá caste, was a giant in strength and courage. He was a native of Gaur and was a favourite of the goddess Durgá. One morning at day-break, his wife Mánjar accidentally sees him dallying with the daughter of the Rájah of his native village, named Sahadeb Máhára, a bearer by caste. Mánjar being versed in astrology, consults her books, and learns therefrom that Lurik is to run away with the Rájah's daughter on that very night. While she washes his feet on his return home, she sheds some unconscious tears on his legs, and is asked the cause thereof. She replies that her tears and smiles cannot affect him, when his heart lies enchained at the feet of his mistress. She tells her mother-in-law the misfortune that is to overtake the family that night, and requests her to defer the time for supper by pounding the rice again and again, and preparing a large number of dishes. A considerable portion of the night is passed in this way, and nearly at day-break the family retire to rest, when the wife binds Lurik in her own clothes, and the mother spreads her bed so as to bar the only outlet from the cottage. According to previous arrangement, the Rájah's daughter, named Chánáin, comes out of the palace bearing in her hand a *patara* full of jewels and coins; and not finding Lurik under the large tree where they had agreed to meet, marks it with five red spots, and advancing a few steps, calls on Durgá for aid. The goddess promises to bring Lurik and to prolong the night seven times if it be necessary for the purpose. The goddess calls at his house, and tells him to join his mistress without delay, but he pleads his inability to do so, owing to the precautions taken by his wife and mother. Durgá unties all the knots with which he has been bound in the arms of his wife, and after separ-

ating the *chhappars*, delivers him through the opening thus caused. Lurik is, however, very anxious for his virtuous wife, and therefore makes the family over to the care of an intimate friend, though burning with jealousy at the opportunities he will thus enjoy of gaining over her affections. The lovers meet at last, and start for Hardí. On the way, the Rájah's daughter refuses to take the food out of Lurik's dishes unless he consents to make her his wife. After some hesitation, Lurik affixes some *sindúr* on her forehead, and the marriage ceremony is performed by Durgá herself, assisted by her seven sisters. When the lovers arrive at the place where Lurik's younger brother keeps a million of cattle, Lurik is extremely anxious to bid him farewell. Leaving Chánáin near a hedge, he approaches his brother, but is accused of running away with another man's wife. He denies the truth of the charge, at which his brother throws a club at the hedge which carries off the *patara* placed to protect Chánáin, while a second club thrown by the same powerful hand scatters her knotted hair to the wind. The mistress is then introduced weeping, after which, according to custom, Lurik's younger brother jests with her. The brother, being tired, falls asleep on a portion of his sister-in-law's *sárhí* spread by her to receive his body, while she lays his head down upon her lap. When he becomes insensible, Chánáin departs with her lover after thrusting a piece of stone under her brother-in-law's head, and after separating the remaining portion of her *sárhí* with a pair of scissors. On the next day, the pair is pursued by the attendants and soldiers of the Rájah and of his son-in-law, the first husband of Chánáin. Magic fire-works are hurled by the disconsolate husband which overtake Chánáin across the Ganges, but they fall harmless when coming in contact with the corner of her cloth spread by her with an invocation to the deity to protect her in consideration of several years of her youth having been passed away in vain expectation of her first husband. Lurik valiantly refuses to take shelter under her cloth, but by some mysterious process ascends the sky to save himself from the fire-arms of an injured and infuriated husband. After effecting their flight, they repose under the shade of a tree, where Chánáin dies from the sting of a serpent.

Lurik becomes extremely disconsolate, and erecting a funeral pile and setting fire to it, sits on it with Chánáin in his arms. The fire is extinguished, is again kindled, and again extinguished, and so on for several times. The "universe trembles to the throne of god," the gods sit in debate, and the cause is ascribed to the strange phenomenon of a husband offering to die on his wife's funeral pile rather than a wife dying, as usual, on the funeral pile of her husband. A goddess is sent to earth. Assuming the shape of an old woman, she approaches the pile, and tells Lurik to desist, but finding him obstinate, offers to revive the dead. The corpse is replaced on the bed; the serpent is summoned; obeys and sucks its own poison from the wounds; Chánáin is restored to life, and the serpent is killed. As if waking from a dream, she wants to drink water from a neighbouring tank called Bihiá belonging to a Dosád Rájah, where a heavy tax is levied either in money or in kind. Chánáin puts Rs. 200 on the bank, and descends to the pond, but the guide, being smitten with her beauty, demands the possession of her charms as the price of the water. She replies that being the daughter of a Rájah, she is not used to sleep except on a high raised bed. The infatuated guide ascends a tree to erect a bedstead over the branches, but while he is busily engaged in the task, the fair one quenches her thirst at the tank, and runs away. She is, however, pursued and overtaken, when she sends away the guide to bring a new cot and a new carpet, with a promise to gratify his desires. When the guide goes to his master to ask the articles so required, Chánáin joins her husband and complains of the indignity offered her. On his return, the guide, instead of the lady's love, meets with hard blows from her husband, who knocks out his teeth, cuts off his nose, clips his ears, and then sends him back to his master. The women of the village through which he passes, rejoice at the vengeance which has at last overtaken his numerous evil deeds. On arriving at the palace, he induces the Rájah to set out with his army, by assuring him that the pretty faces of his seven Ránís are inferior even to the beauty of Chánáin's handsome feet. A battle ensues, but through the favour of Durgá, Lurik is victorious.

When they come near Rohiní, where Mahápátíá, a goldsmith

by caste, used to reign, they are surrounded by the Rájah's attendants, who invite Lurik to a gambling match at the palace. The Rájah is a great cheat, and by means of loaded dice, continues to make Lurik stake and lose everything he owned, including his beautiful wife whom the Rájah coveted more than anything else. But Chánáin refuses to submit, alleging that she being Lurik's mistress, and not his wife, he cannot dispose of her person, and that she will only yield if she is herself vanquished in play. The play begins; Chánáin throws away the dice as unfair; takes new dice, and one by one gains every thing the Rájah owned. The Rájah then runs away, but is overtaken and killed.

From Rohiní the travellers reach Hardí, the place of their destination. Lurik is introduced to the Rájah by a relation and friend, but the Rájah is incensed at his omission to bow to him, and will not allow him a place in his capital unless he accepts the occupation of a cowherd. Lurik indignantly replies that he would only turn a cowherd if the Rájah's daughter came out herself to milk the cows. A battle ensues which lasts for seven days and seven nights, and ends in the slaughter of the immense hosts of the Rájah, a result attributed to the goddess whose favour Chánáin obtains by offering to sacrifice her first-born. The Rájah now consents to give half his dominions to Lurik in case he succeeds in bringing the head of his antagonist, the Rájah of Hanrwá. This he undertakes to do. Mounting a horse which Chánáin selects from the Rájah's stable, Lurik marches alone to Hanrwá, gives battle, slaughters immense hosts, but is subsequently entrapped in a magic net called *Mahápásh*. By the advice and aid of a fellow countryman, he, however, escapes from the net, and after killing the Rájah, places his son, still a minor, on the throne. The Ránís endeavour to poison Lurik, but he avoids the snares laid for him, and refuses to touch any food at the palace, though he is constrained to promise aid in case the infant Rájah be attacked by a third party. He returns to Hardí, and on presenting the head of the Rájah of Hanrwá, is proclaimed joint-king of Hardí.

A short time only elapses, when the Rájah of Kolápúr having attacked the infant Rájah of Hanrwá, and taken him a prisoner,

Lurik is invited to fulfil his promise. When he reaches Kolápúr alone on horseback, the Rájah comes in the disguise of a barber and asks for permission to shave him. Seeing the counterfeit barber perform his work very clumsily, Lurik chides him, but is instantly bound with ropes, and then conveyed a prisoner to the palace, where he is treated and fed as a goat prepared for sacrifice to Durgá. The goddess tells the Rájah to wait, and advises him to feed the goat well till the great Daserá day, when she would come to accept the sacrifice. The horse returns to Hardí without the rider, when Chánáin becoming aware of the misfortune that has befallen her husband, raises her sword to strike off the head of her new born son as a sacrifice to the goddess long ago promised. The blow is arrested by the goddess herself, who undertakes to deliver her husband, considering the sacrifice as having been actually made and accepted. She takes Chánáin with her to Kolápúr on the Daserá day, when the Rájah brings Lurik before her, and tells him to graze like a goat before the sacrifice is made. By Chánáin's advice, Lurik pleads his inability, through ignorance, and asks the Rájah to show him how to do it. As the Rájah bends down for the purpose, glances between the lovers are exchanged; the goddess's sword is snatched from her hand, and, wielded by Lurik's powerful hand, descends like a thunderbolt; and the Rájah's head, severed from his shoulders, rolls over the feet of the goddess as a sacrifice.

The lovers depart, but in the midst of the way, Lurik complains of hunger, and Chánáin, unwashed though she was after childbirth, sits down to cook the food. But Lurik's wife, Mánjur, at Gaur learns all these things from her astrological books, and knowing that her husband will lose his strength if he takes such polluted food, works miracles by her chastity, and creates three *Larus* on the corner of his cloth. When Lurik performs the morning ablutions, he discovers the *Larus*, with the half of which he satisfies his appetite. On returning to Chánáin, he is congratulated by her on the extraordinary beauty imparted to his person by the *Larus*. Taking offence at what appears to him as an unseasonable jest, he overturns the pot in which the food is being cooked, and thus unwittingly fulfils his chaste wife's earnest wish.

Before returning to Hardí, Lurik learns of the uncommon strength and prowess of the Rájah of Pál Piprí, and feels anxious to test the same. In spite of the remonstrances of Chánáin, he marches to that place, followed by herself. Gigantic and ferocious beasts are sent to encounter them, one of which is killed by a stone thrown by Chánáin with the strength inspired by the remains of the three *Larus* which she had eaten. After much suffering and trouble, they succeed at last in their object, and return to Hardí. Here they pass twelve years. One night Lurik happens to hear a woman weep near his palace, and asks his mistress to enquire into the cause. As she goes out for the purpose, she is followed unseen by her lover. In reply to Chánáin's inquiries, the old woman says that her tears have been excited by the meals she has been accumulating for three days in the vain expectation of her son's return from a journey. Fearing that this story will make Lurik anxious to return home to his wife and mother, Chánáin advises the woman to complain falsely of ill-treatment to account for her tears if questioned by Lurik on the subject, and on her return to the room, speaks to the same effect. But Lurik, who has overheard everything, accuses her of falsehood, and says that if three days' absence of a son on duty can make a mother weep so much, his own mother and wife must have shed many tears during the twelve years of his self-imposed exile from home. This reflection works so powerfully on his mind, that he instantly departs for home, accompanied by his beautiful mistress, whose residence he fixes in the neighbourhood.

III. The Ballad of Laiká.

There is another local ballad which is as extensively sung in this and the neighbouring districts as that of Lurik. It evidently depicts the manners and customs of a later period when all settled forms of government having been overturned by the Muhammadan invasion, every wealthy man considered himself independent and carried on war against his neighbours for real or supposed injuries. The ballad runs as follows:—

The heroine is the daughter of a Teli, or oilman, residing at

Maghá-Munger, in the district of Munger. Having just reached the age of puberty, she learns with grief that her husband, a resident of Mádhapúr in the same district, is about to set out with seven hundred laden bullocks on a commercial expedition, from which he is not likely to return for twelve years. She bewails her hard fate, and with tears entreats her father to celebrate the 'Gahoná,' a ceremony sometimes performed long after the marriage, when the bridegroom takes his bride home for the enjoyment of conjugal happiness. Her father calls at the house of his son-in-law, and demands that the ceremony should be gone through before he sets out on his long journey. Laiká, for so the son-in-law is named, is extremely vexed, and putting a handful of mustard seed into his father-in-law's palm, tells him to return and to be ready to receive as many men as there are seeds in his hand, with whom he threatens to call at his house on the day of the ceremony. The man returns home, weeping all way and cursing his daughter for the expense with which he is threatened and for the ill name he was to bear from inability to incur the same. His daughter, who is called Báritriá, however, assures him that her husband will come only accompanied by four bearers, and no one else. Of course her prophecy is disbelieved, and her father makes extensive preparations to receive the party. But on the day of the ceremony, Laiká comes in a pálkí borne on the shoulders of four bearers. The father-in-law repeatedly looks behind for hours and hours expecting more attendants, but none appear. When the ceremony is over, he lays heaps of gold and silver articles for his son-in-law's acceptance, but by the advice of Báritriá, he would not accept anything except a parrot and a Talingá bullock, which are believed to possess extraordinary virtues. The father-in-law unable, according to custom, to deny what his son-in-law wants, curses his daughter for suggesting such a request. Laiká returns home, taking his beautiful and virtuous wife with him, but instead of retiring to her apartment, immediately sets out on his expedition. Báritriá weeps, reminds him of her youth, threatens him with her infamy, but all to no purpose. After he had proceeded four days' journey, the parrot informs him that the time was so propitious, that a son conceived that night, would shed

pearls when weeping, and diamonds when smiling, and therefore advises him to go to his wife offering to carry him on its wings. He obeys, and is brought back to the door of his wife's chamber. She being awakened, refuses him admittance, though he professes that he has no other object in seeking her chamber than to take his turban which he had left behind by mistake. She consents at last to admit him, if his mother and sister are made aware of the circumstance, so that no infamy might attach to her name. But Laiká says he was ashamed to wake his mother and sister, in order to enter his wife's chamber at that time of night, when he was believed to be far off from home. Bárítriá suggests that his brother at any rate might be informed of the circumstance. Finding it impossible to prevail on her to open the door on other terms, Laiká wakes his younger brother Chaturguniá, and tells him that he had returned to take back his turban which he had left in his wife's room, but his wife would not believe him unless a witness attested his identity. The brother intercedes, the door is thrown open, Laiká is admitted, but cannot approach his wife till he has promised to abandon his expedition and to stay at home. At dawn, however, the parrot wakes him and reminds him of his duty, at which he again sets out on his expedition and rejoins his bullocks, his short but unexpected visit remaining unknown to the other members of the family. Nine months elapse when Laiká's sister suspecting Bárítriá to be with child, takes her to fetch water; then handing her the well-rope, desires her to lift water from the well instead of doing it herself as she used to do before. Bárítriá obeys with fear and trembling but her waist-band is broken in the attempt. The sister informs her mother, but the latter indignantly refuses to believe in the infamy of one who is known to be exemplarily chaste. She consents, however, to subject her to a test. For this purpose, she gives her $2\frac{1}{2}$ seers of *dhán* to be pounded into rice. Bárítriá attempts the feat, but is covered with shame and confusion at her failure. Her mother-in-law beats her, when her brother-in-law having tried to defend her by relating the particulars of Laiká's unexpected visit to her chamber at night, is accused of adultery. Her ill-treatment brings on the pain of delivery, but even the midwife of the family refuses to assist in

the confinement of an infamous woman. She gives birth to a male child, which, during her state of unconsciousness, is carried away by her mother-in-law and thrown into the oven of a potter, so that the infamy of the family might not be known. When she recovers her senses, she misses her child and runs distracted from her room, in order to seek it outside; but several thieves who were waiting, being struck by her beauty, carry her away. When they discover who she is, they are afraid of the vengeance of so powerful a family, and run away, leaving her in a jungle. There she accidentally encounters the husband of Laiká's sister, who not knowing who she is, brings her to his own village, but being afraid, for the sake of her reputation, to shelter so beautiful a woman under his own roof, builds a sarái where she dispenses charities to the poor.

While these misfortunes happen at home, the Talingá bullock with Laiká grows restive, and breaking its chain, runs homeward, followed by the other bullocks, and at last by the master who apprehends some misfortune. In due course, the animal arrives at the sarái, and meeting with its beloved mistress, sheds tears over her face. At night, she is, as an act of piety, desired by her protector to rub oil over the traveller's legs. She does so, but cannot stop her fast falling tears when engaged in the operation. This attracts the traveller's notice, when being pressed, she throws off her veil and chides him for not knowing his own wife. An explanation ensues. Fired with indignation, Laiká marches home to wreak his vengeance over his wife's persecutors, but takes care to keep her concealed in a *patora*. As soon as he arrives, his mother comes with a *lotá* of water to wash his feet, but the Talingá bullock throws her down on the ground. While she demands the cause of this treatment, her son asks her why he misses in the house the image of his beautiful and virtuous wife. His mother assures him that she was unworthy of him, tells him what had happened, and boasts of having banished her from the house. Laiká inveighs against her injustice and cruelty; his wife in the *patora* reiterates the charge; and at last the mother dies broken-hearted. The child is recovered from the potter who has brought it up as his own. But in the midst of these rejoicings, a sudden

misfortune befalls the ill-fated couple. The nephew of Báritriá marches with seven hundred men to obtain the parrot and Talingá bullock. A battle ensues on the banks of the Geruá, where Laiká is killed. His death is, however, avenged by his widow, who having slain his nephew in battle, burns his body as well as that of her husband on the funeral pile which she had erected on the banks of the river.



An Account of the Antiquities of Jájpúr in Orísá.—By BA'BU CHANDRA-S'EKHARA BANURJI', *Deputy Magistrate, Tamblúk.*

The following short account of Jájpúr was written just before I left Orísá. Although several valuable papers have already been written on the antiquities of the place, there yet remains much to be added regarding the temples and traditions to which Europeans cannot have easy access. I have, therefore, taken my stand on a somewhat different ground, and have written the account from a purely local point of view, preserving traditions which the future historian may find interesting.

The earliest account of Jájpúr is commensurate with the earliest authentic history of the province. The first of the Kes'ari Vañsa Rájá of Orísá, Yajáti Kes'ari, who reigned about the year 473, A. D., held his court at Jájpúr, where he built a castle and palace called the *chauduár*, or 'the mansion with four gates.' The true name of the town, I should suppose, was 'Yajátipur,' or the city of Yajáti; the present corruption being by no means inconsistent with the genius of the Uriyá tongue or its hasty pronunciation.* The received account, however, on which the religious portion of the people put great faith, traces the name to 'Yajnapura' or the spot where, in ancient times, Brahmá performed the great sacrifice, or 'Yajna' on which the sanctity of the place is founded. Whatever might have been the origin of the name, there can be no doubt that Jájpúr was the

* Since writing the above I have read Cunningham's 'Ancient Geography of India,' in which it is said: "In the early part of the 6th century, Rájá Jajáti Keshari established a new capital at 'Jajátipur' on the Vaitarani river, which still exists under the abbreviated name of Jájpúra;" p. 512.